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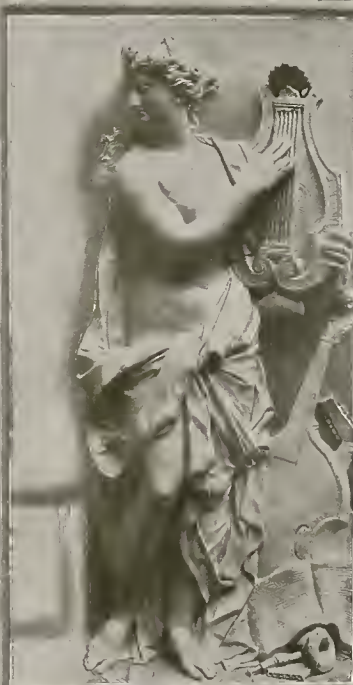


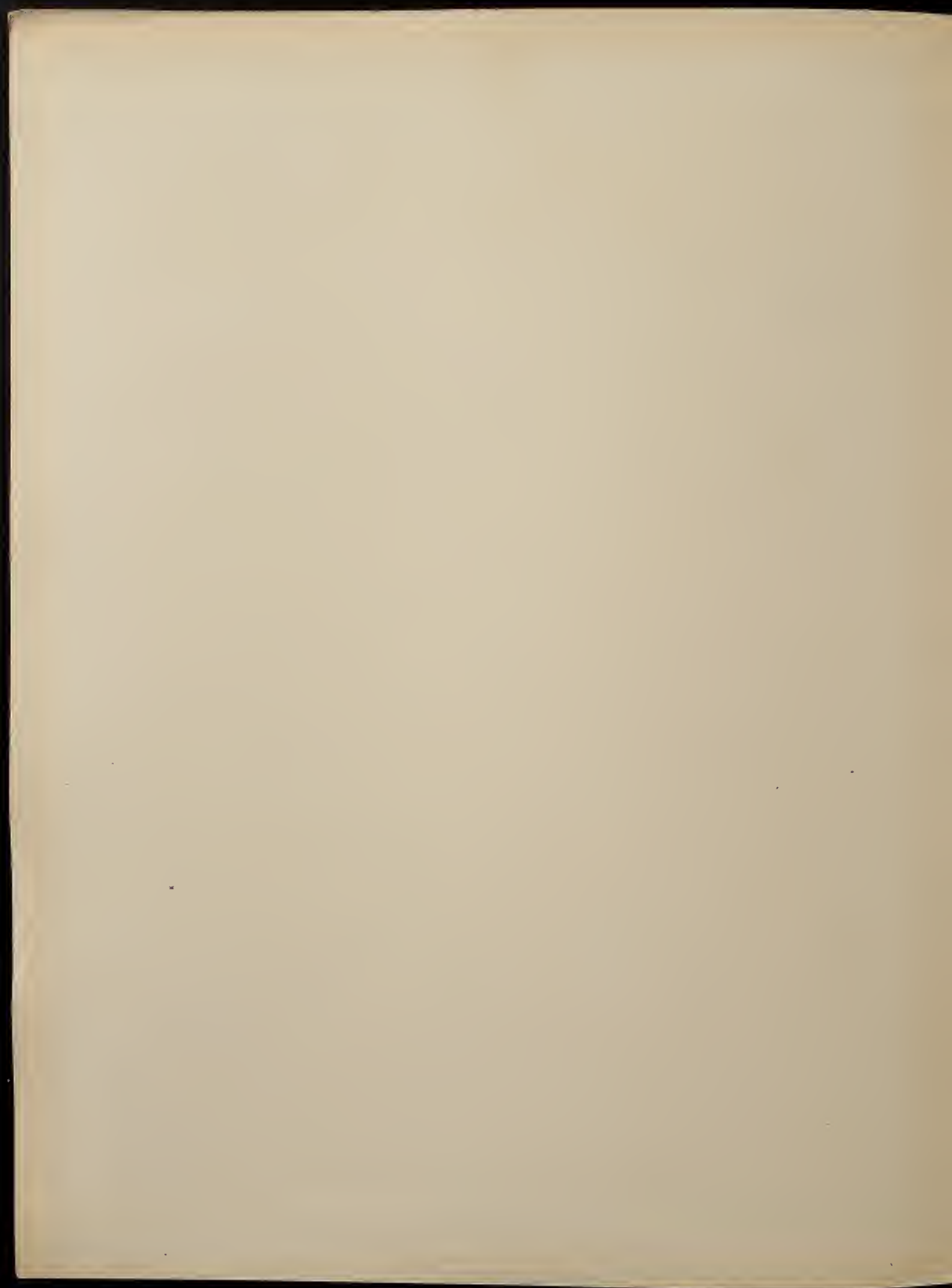
Sicilienne

— SCHUMANN

GRADE I—B

No. 10





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PIANO

Grade I-B

SICILIENNE.

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BIOGRAPHICAL SKETCH—ROBERT ALEXANDER SCHUMANN (Shoo-män).

Born at Zwickau, Saxony, June 8, 1810.

Died at Endenich near Bohn, Germany, July 29, 1856.

ROBERT SCHUMANN was the son of a bookseller, at Zwickau, who died when the boy was not yet sixteen, leaving him to the care of his mother. The boy was of a dreamy, silent nature; and had manifested an irrepressible love for music from his earliest years. His father procured for him lessons upon the organ, but it was intended that he study law. Accordingly after the Gymnasium (high school) in Zwickau, he entered the university at Leipsic at the age of eighteen as a student in law. Here also he continued to give much time to music, and here he had lessons from Master Wieck, whose daughter, Clara, he afterwards married. He was then determined to be a pianist, but in his haste he weakened one of the fingers of his right hand irreparably.

Later he went to the university at Heidelberg, and there he attended the lectures of Thibaut, known for his hook upon "Purity in Musical Art." In place of working up his legal questions in the books, he spent most of his time composing, and before he was twenty he had composed part or all of his opus 1, "Variations upon the name Ahegg." His mother, after much pain, gave her consent to Robert's becoming a musician, and thenceforward Schumann lived much of his life at Leipsic, and before he was thirty years of age had composed practically all his important piano works.

Schumann was one of the four young men who, between them, during the decade from 1830 to 1840, created modern piano playing. The other three were Mendelssohn, Chopin and Liszt. At the present time the piano works of Schumann are esteemed at their full value, as being musical, highly original, and full of the poetry of the human heart. He is nearly always either deeply confidential with the piano, as if dreaming through it, or else he is bounding with life and irrepressible vitality and power. Another thing about Schumann is his having composed so very many pieces which are short, striking, and easy to play, nevertheless, each is a poem,—a moment in the heart of man.

This title designates a Sicilian peasant dance, usually in $\frac{6}{8}$ or $\frac{12}{8}$ measure and often in a minor key. In performing the music of this dance the peasants use flutes and tamhourines, and sometimes violins, guitars and bagpipes. The man bows low before the lady, and holds out his handkerchief, thus inviting her to dance; the lady takes hold of the handkerchief and they dance until the man bows and retires, when the lady chooses another partner and finally retires, leaving the man to choose, and so the dance is continued.

FORM.—Notice the playful rhythms and how measure 4 has long notes in place of the short notes of measure 2; otherwise measures 3 and 4 repeat measures 1 and 2. Measures 5 and 8 carry out the same idea in another key. So do measures 9-16, and again measures 17-24. Each of these groups of measures constitutes a musical period, of which there are three. This is the three-part song form.

Measures 25-36 fall into six groups of two measures each; of these groups, measures 27 and 28 repeat 25 and 26, measures 31 and 32 repeat 29 and 30, and measures 35 and 36 repeat measures 34 and 35. This might be called a tiny example of three-part song form.

Afterwards measures 1-24 are played through again, without noticing the repeats, this being the general rule to observe when playing D. C. (Da Capo, "from the beginning").

The entire piece is thus in composite song form.

HOW TO STUDY.—Two important matters demand the attention of the pupil in this piece: The time and the accidental sharps.

To get the time right, at first count six in each measure, being careful to give each note its exact value, whether it is a quarter, an eighth or a dotted quarter. Be careful also with the tied notes, mostly of dotted quarter-notes tied to another quarter, and having in all five counts. After you can play the piece well while counting "six," learn to play it while counting "two" to each measure. The above remarks apply to the first 24 measures only.

With measure 25 a new measure signature is introduced, $\frac{2}{4}$, here you count "two" to each measure. If you are careful, the mechanical difficulties of this part will cause no especial trouble. The mark *L'istesso tempo* means "at the same rate of speed" (as the previous movement), and requires that a measure of $\frac{2}{4}$ be performed in exactly the same length of time that was used to play the previous measures in $\frac{6}{8}$. To do this you must play half of one kind of measure in such a way that it will occupy or consume exactly the same amount of time as half of the other kind of measure. Count "two" to a measure; in $\frac{6}{8}$, three eighth-note units to a count, in $\frac{2}{4}$, two eighth-notes. You will only be able to manage this point after the entire piece is well learned. Play each half measure to one tick of the metronome.

To get the accidentals right, only painstaking care is needed, and a recollection of the rule that all notes on the same space or line in the same measure are affected by the accidental unless it is sooner canceled by another accidental. A natural cancels a sharp (or flat).

The little notes, called grace-notes, in measure 12, have, theoretically, no time; that is, their time is not reckoned in estimating the notes in the measure. Actually they do have a slight time value, which is no more than is necessary to play them clearly. The first grace-note is played with the chord in the left hand part, and the following note comes in quickly and lightly, followed by the large note, B, out of the value of which the grace-notes borrow their time. The dotted line in the piece shows where the first grace-note is played.

SICILIENNE.

Edited and Annotated by Frederic Lillibridge. A Sicilian Dance.

Schalkhaft. Mischievously.

Allegretto scherzando.

Schumann.

First system of musical notation. Treble and bass staves. Fingerings: 5, 2, 8, 2, 3, 2, 1, 5, 2, 8, 2, 6, 2, 1, 2, 4. Dynamics: *p* 6, 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4. Crescendo: *cresc.*

First count six to each measure, later only two.

Second system of musical notation. Treble and bass staves. Fingerings: 5, 2, 8, 2, 3, 2, 1, 5, 2, 8, 2, 6, 2, 1, 2, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4. Dynamics: *f*, 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4. Crescendo: *cresc.*

Third system of musical notation. Treble and bass staves. Fingerings: 12, 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4. Dynamics: *cresc.*, *f*, 16a, 16b, 16b. Crescendo: *cresc.*

Fourth system of musical notation. Treble and bass staves. Fingerings: 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4. Dynamics: *cresc.*, *f*, 24 Fine.

L'istesso tempo. same tempo.

Fifth system of musical notation. Treble and bass staves. Fingerings: 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4. Dynamics: *p* 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4. Count two: Count two

Sixth system of musical notation. Treble and bass staves. Fingerings: 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 4. Dynamics: 25, 32, 36

D. C. al Fine.
Repeat from the beginning to
the end (Fine).

* in measure 16b means to hold note indefinitely.
* These little grace notes played with the left hand notes.



